

ANTHONY WILSON
NONET
POWER OF NINE

Make It Good - A simple, swinging Duke Pearson composition from his album, "The Right Touch," the original version featured beautiful solos from Pearson and Freddie Hubbard. My arrangement is a reworking of Pearson's chart. But why the title? It must have gotten its name from three smart-aleck words often uttered just prior to an important performance

Quadras - In Portuguese: blocks (city blocks); or also, verses/quatrains, such as those often sung as a part of Capoeira, the Afro-Brazilian martial art. The building blocks for my Quadras are repeating musical sections, thematically related, and connected by means of metric/rhythmic modulations, improvisations, or modulations of key. Together, the four Quadras make up one longer piece structured from beginning to end; equally, each section can stand on its own. The piece was written in anticipation of a New Year's holiday in Brazil; its harmony is very influenced by the writing of Ivan Lins. **Ano Novo** opens the window to a new year. **Vila Madalena** is the neighborhood in São Paulo where my dear friend, the great guitarist and composer Chico Pinheiro, lives. **Coisinha** ("little thing") is what you might call someone you truly adore. **Javali Witness** is, naturally, the Religious Sect of the Wild Boar.

Tokyo Wednesday - A group of four pieces, of which two are included here, **Melatonin Dream** and **I and Thou**. I composed it during an intense period of international travel, and the title comes from noticing the disarming situation I was in, one typical week, of being in "Barcelona today, Brussels tomorrow, and Tokyo Wednesday."

Hymn - This long-form composition has a reverential atmosphere. Played twice, with improvising from a few of us added on the repeat. Here, as in most of my original pieces, I've tried to make the improvisation a seamlessly integrated element of the composition.



Looking Back - A bittersweet recollection of a childhood home with lyrics by Cheryl Ernst and music by Jimmy Rowles, **Looking Back** is performed here with my dear friend and very special guest Diana Krall. When we were thinking of a song to record together, I suggested to Diana that there might be some way that we could pay tribute to Jimmy, Diana's teacher for a number of years, and one of her greatest influences. She immediately mentioned **Looking Back**, which Jimmy taught her years ago and which she had always wanted to sing. That night I phoned Joe Harley, our producer, and told him about the song that Diana had chosen. Strangely enough, Joe told me, it turned out that on a recording session they did together not long before Rowles' passing, Jimmy had handed Joe the sheet music and a demo for this very same song, asking him if he could "place" it. Coincidence? Fate? Whatever it is, I'm so happy we were able to bring this stunning song into the light of day with this recording.

Power of Nine (Blues for Bunker Hill) - is the title piece from a suite written on commission from the Cerritos Center for the Performing Arts, and premiered there in 2005 on a double-bill with Joe Lovano's Nonet. While Lovano was to perform selections from Miles Davis' classic "The Birth of the Cool," I was asked to contribute a new piece that would respond to that music with a West Coast per-

spective. "What is a West Coast perspective," I scratched my head and wondered? Since I couldn't figure it out, I just gave the songs titles that hearkened back to events that happened on the West Coast around the same time as those seminal Miles Davis recordings were made. ***Blues for Bunker Hill*** pays tribute to the historic Downtown L.A. residential neighborhood that was destroyed – and whose citizens were displaced – to make way for the construction of huge office buildings and new freeways at the dawn of the 1950's. Also included in the suite were ***Amalgamation*** whose title referred to a watershed event in the history of the Los Angeles music scene (the merging of the two racially segregated Musicians' Unions into one), and ***Bird in a Basket*** which is a nod to a famous night when Charlie Parker returned to L.A.'s Central Avenue from his convalescence at Camarillo State Hospital, healthy and strong, and proceeded to wow the crowd at Jack's Basket Room with his singular genius. If you search hard enough, you just might find the ***Bird in a Basket*** hidden inside this album.



Executive Producers: **Ying Tan and Sebastian Koh**

Produced by: **Joe Harley**

Recorded by **Michael C. Ross** at Sunset Sound, Hollywood CA, on January 16-18, 2006

Mixed by **Michael C. Ross, Joe Harley and Anthony Wilson** at

LA-FX, Burbank CA and OceanWay Recording, Hollywood, CA

Assistant Engineers: **Erich Talaba, Seth McLain, Scott Gutierrez**

SACD Mastered by: **David Glasser** at Airshow Mastering, Boulder, CO

Microphones: Neumann U-67, M-49, U-47, U-47FET, Telefunken 251, Royer 121, 122, Llomo19a19

Recording cables: AudioQuest

Photography: **Joseph D'Alessio**

Design and Art Direction: **James Lizardi**

Guitars: 2001 John Monteleone custom Radio Flyer;

1958 Gibson Byrdland; 1968 Gibson Les Paul Deluxe.

Amplifier: 2004 Clark Amplification Belmont Stereo.

Strings: D'Addario.

More information available at www.anthonywilsonmusic.com

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Very special thanks to Diana Krall for her time, care and love

Tokyo Wednesday was commissioned by the Kuumbwa Jazz Center, Santa Cruz, CA. ***Power of Nine*** was commissioned by the Cerritos Center for the Performing Arts, Cerritos, CA.

My deepest gratitude to my parents Anita Leonard and Gerald Wilson; Sabrina Balassa; Jeffrey Marsh; Diana Krall; Stephen Macklam, Pete Buckland, Darrell Gilmour, and Dave Levinson; Joe Harley, Ying Tan, Michael Ross, and Bernie Grundman; John Monteleone and Michael Clark; Eva Scow; Chico Pinheiro and Luciana Alves; Tim Jackson and Bobbi Todaro; Lindsey Nelson and Craig Springer; my dear friends and colleagues; my students; and finally, to this miraculous ensemble of musicians. I am very blessed, indeed.

This album is dedicated to the memory of Ted Greene.



Anthony Wilson: guitar

Diana Krall: vocal on "Looking Back"*

Eva Scow: mandolin on Quadra 3 (Vila Madalena) and Quadra 4 (Javalí Witness)

Adam Schroeder: baritone sax

Alan Ferber: trombone

Mark Ferber: drums

Matt Otto: tenor sax

Matt Zebley: alto and soprano sax

Gilbert Castellanos: trumpet

Donald Vega: piano

Darek "Oles" Oleszkiewicz: bass

*Diana Krall appears courtesy of The Verve Music Group